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SUNSET AFTER RAIN
By Alexis J. Fournier
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GLEANINGS FROM AMERICAN ART CENTERS

The art exhibition of 1902 at the Carnegie Institute will be absolutely a loan collection—the first since Pittsburg's annual exhibitions opened. Masterpieces from American collections will be substituted for the annual international exhibition. It will doubtless be the finest loan exhibition of the year in this country. There will be no prizes and consequently no jury of award. The decision of the art committee in making the change from an international to a loan exhibition is considered by art lovers a wise one, for the reason that it extends and broadens the field of study and observation. Heretofore the exhibits have been confined to the products of one year only, whereas in the loan exhibition the canvases will represent works covering a period of several hundred years. The value of the loan collections to be placed on exhibition can be imagined from the fact that arrangements are being made for insurance policies totaling two million dollars during the period of the exhibition. That is the largest amount of insurance placed on any collection in this country in recent years.

✿ The ninth annual exhibition of the Milwaukee Art Students' League was held recently in the University Building. The pictures, which completely filled two of the suite of four studios, were representative of the work that has been done by the leaguers and associated students during the past year. Inasmuch as their number has more than doubled since the last exhibition—there being now seventy-four students under Director Alexander Mueller—the number of studies accepted for this competitive display proportionately increased. And there was a marked advance in quality as well as in quantity. This improvement was particularly noticeable in the artistic handling of many of the pictures, a quality distinctly individual and evidently the result of genuine, independent development.

✿ The New York Water-Color Club will hold its thirteenth annual exhibition in the galleries of the Fine Arts Society, 215 West Fifty-seventh Street, from November 22d to December 14th. Pictures will be received on Monday and Tuesday, November 10th and 11th, from 10 A. M. to 5 P. M. Besides water-colors, pastels will be received. As to miniatures, they will be considered separately, and will not be accepted in groups.

✿ The third annual exhibition of the Minneapolis Society of Fine Arts opened under favorable conditions. Among the pictures that commanded a large measure of general admiration were Tarbell's and Benson's young women, Miss Harrison's portraits, Birge Harrison's soft-toned landscapes, the Charles H. Davis landscapes, Daingerfield's and Tanner's devotional pictures, Miss Field's portrait of a little girl,

Koehler's "After a Spring Shower on Hennepin Avenue," Miss Ahrens's portrait of a woman sewing, Edgar Cameron's "Dawn," a seascape, Rehn's marine, Chase's still-life with its warm glint of copper and a delightful studio interior, Curran's group of mountain studies, Gallison's landscape, Hassam's snowy street scene, and Sewell's "Bacchanals."

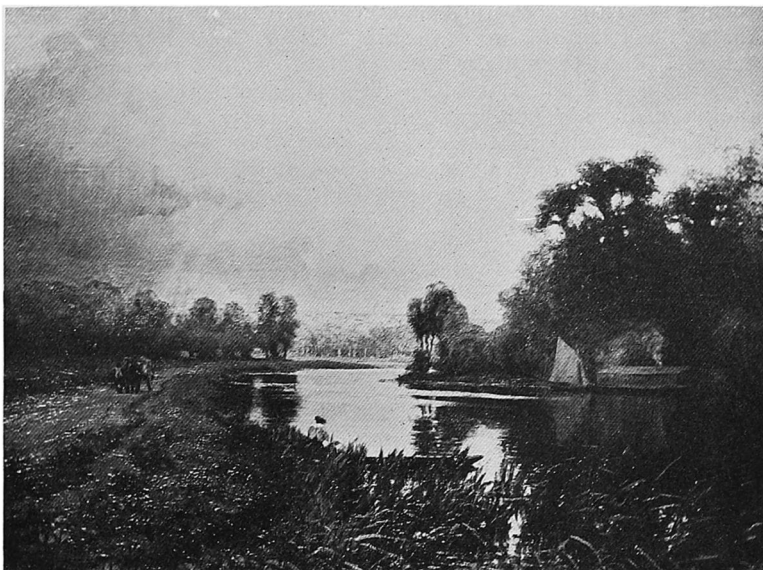
✿ The exhibition of paintings in oil by American artists will be held at the Art Institute, Chicago, from October 29th to December 7th.



LANDSCAPE—MONOTYPE
By Leonide C. Lavaron

The exhibition is regarded as the most important showing of American art ever held in Chicago. Sara Hallowell, the agent of the Art Institute in Paris, collected a large number of fine canvases by American artists residing in Europe, and even so small a prize as the five hundred dollars given by N. W. Harris seems to have stimulated the New York and Boston painters.

✿ From December 11th to January 4th the Chicago Society of Amateur Photographers will have charge of the Photographic Salon, an exhibition of artistic photographs, at the Art Institute, Chicago. December 16th to January 11th there will be an exhibition of art crafts in which all the crafts societies of Chicago will unite. January 15th, an annual exhibition of the Western Society of Artists; February 4th,



ON THE RIVER OISE, FRANCE

By Alexis J. Fournier

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one of the artists of Chicago and vicinity; March 26th, another of the Chicago Architectural Club; and April 2d, a final one by the American Society of Water-Colors and Miniatures. Arrangements are now under way for special exhibitions of the works of Thaulow, the Norwegian painter, and Mesdag, the eminent Dutch marine artist.

✿ The Sculpture Society is making preparation for a display of sculpture at Madison Square Garden in conjunction with the florists of New York. This happy combination of horticulture and sculpture which the Sculpture Society has already carried out on two former occasions forms one of the most beautiful displays known to modern exhibitions. With the increased space at their disposal, the exhibitors will probably eclipse their former successes in the same line. The exhibition will open in November.

✿ The exhibition of Alexis J. Fournier's paintings, recently held in Chicago, attracted widespread attention among the art-lovers of the city. There were in all forty-three canvases, displaying a range and interpretation seldom found in the works of so young an artist. Several of the pictures have been exhibited in the Paris Salon, where one especially, entitled "Crépuscule," met with a warm reception last year. It is a moonlight representation of a flock of sheep as they

linger for a moment on a hilltop, and in tone is perfect. Two other pictures were particularly noteworthy. "On the River Oise, France," and "Sunset after Rain," a brilliant piece of color. One exquisite bit, perhaps the best piece of painting in the exhibition, was a glimpse of a Roman courtyard that recalled Fortuny. Mr. Fournier was born in St. Paul, Minnesota, in 1865. He has spent the greater part of his time in Paris studying under Benjamin-Constant and Jean Paul Laurens.

✱ Sixty-eight paintings of children at work and play, by Adam Albright, were also exhibited in Chicago recently. All of these pictures were painted during the last two years, and the majority since last spring. They were entertaining transcripts from child-life and a revelation of the artist's ingenuity in catching the little folk in variety of poses. They were bright, happy, story-telling canvases. The notable canvases were three large compositions forming the center of attraction in each wall group. The most prominent was a decorative work; it showed a party of children on a hilltop running before a coming storm. The second was a raft filled with children amid-stream. And the third, a lad and a lass in the hay-field, called in the catalogue "Youngsters," though it suggests "budding romance."



MORNING IN VENICE, ON THE ZATTERA

By Alexis J. Fournier

Copyright, 1902, by Alexis J. Fournier

✿ The Philadelphia Society of Miniaturists will hold its first exhibition in one of the Chestnut Street picture stores early in November. The membership of this new organization is as yet small, but its affairs are conducted with discrimination and judgment. The jury which will select the works to be exhibited is composed of Ludwig E. Faber, Miss Amy Otis, Mrs. Emily Drayton Taylor, Miss Ellen W. Ahrens, Mrs. A. H. Smith, and Miss A. M. Archambault.

✿ During the nine months of the current year up to October 1st, 383,000 persons visited Memorial Hall, in Fairmount Park, Philadelphia. If the attendance for the remaining quarter be estimated from previous years, the whole number of visitors to the galleries during 1902 will be not less than 450,000. Memorial Hall was never before so attractive. The interior has been put in perfect order, and the constantly increasing collections of the Pennsylvania Museum, as now classified and arranged, are of inexhaustible interest.

✿ The Art Club of Philadelphia is preparing for the fourteenth annual exhibition of oil-paintings and sculpture, which will be opened to the general public on Monday, November 17th, and will continue until December 14th. The exhibition will consist of original works by living artists which have never before been publicly exhibited in Philadelphia, and two gold medals will be awarded, one for painting and one for sculpture, subject to the usual regulations governing these awards.

✿ The newly formed Society of American Portrait-Painters will hold its first exhibition during the winter. The officers of this latest addition to the art bodies of the country are Eastman Johnson, president; A. A. Anderson, vice-president; and Hubert Vos, secretary. Among the more prominent members are John S. Sargent, W. M. Chase, B. C. Porter, William Thorne, Irving R. Wiles, Frank Fowler, R. W. Vonnoh, and Frank Duveneck.

✿ The Philadelphia Amateur Artists' Association will hold its sixth exhibition in the Y. M. C. A. Hall, Frankford Avenue, below Norris Street, from December 29, 1902, until January 3, 1903, and invites amateur artists to exhibit with it. Works in any medium will be accepted. Blanks and information furnished by F. W. Palmer, secretary, 912 Filbert Street.

✿ The Philadelphia Society of Etchers recently held its first meeting of the season at the Art Club, 220 South Broad Street. At this meeting the officers of last year were re-elected, Peter Moran, president; Herman Deigendesch, secretary; and Ludwig E. Faber, treasurer.

✿ John S. Sargent's three-quarter length standing portrait of William M. Chase will be shown in New York early in November. The portrait was ordered by the pupils of the art schools in which Mr. Chase teaches, and will be presented to the Metropolitan Museum. It is Mr. Chase's intention to paint a portrait of Mr. Sargent when he comes to this country.

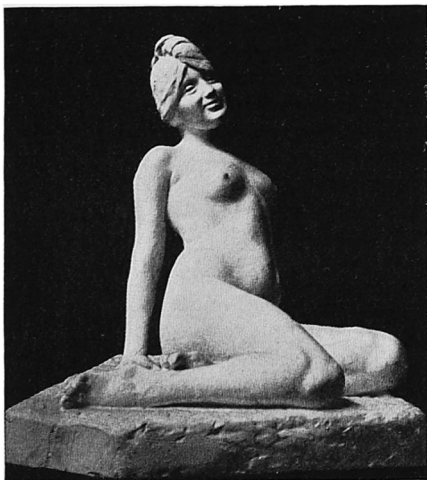
✱ Frederick Wellington Ruckstuhl, chief of sculpture at the World's Fair, has entered upon the organization of his department. He has been engaged in examining all of the building designs, and the landscape layout of the grounds as displayed in the department of design. This study has furnished him with a general idea of what should be done in the way of sculpture to decorate the main palaces and the grounds. When his department is equipped for work, the interior of one of the finished buildings will be converted into a large studio for the modeling of the larger pieces of work. He is corresponding with the best sculptors in the country, to enlist their services in preparing models for the immense labor before that department. About fifty sculptors will be employed. More than one hundred artisans of kindred crafts, such as molders, will be employed in the production of the staff statuary.

✱ The Kalamazoo Art League held its final reorganization meeting recently. The officers elected were the following: President, A. W. Mitchell; vice-president, E. B. Desenberg; secretary, Miss Emma Buckhout; treasurer, Dr. J. Jay Cook; board of directors, Charles E. Johnson, L. Gene Croe, and H. G. Dornbush. The club has now a membership of fifty-four active members, and judging from the interest taken in the movement and the number of applications for membership under consideration, a rapid growth seems assured.

✱ At a meeting of the board of directors of the Plastic Club, Philadelphia, Miss Emily Sartain, who has served the club in the capacity of president for three years, resigned her office because of a pressure of other duties, and the extra work entailed on her by the superintendence of the decorations for the John Sartain public school. The presidential chair of the club will be filled for the remainder of the club year by Mrs. S. P. L. Mitchell, who has just returned from a three years' stay in Europe.

✱ The Corcoran Gallery of Art, Washington, reopened its doors recently, after the usual recess of three months. During this time a number of new casts have been added to the already excellent collection. Chief among these additions are eight slabs from the metopes of the frieze of the Parthenon, from the originals in the British Museum. There is also a copy of the recumbent effigy of Ilaria del Carretto by Jacopo della Quercia, from the original in the Cathedral of St. Martin at Lucca; a Bacchus by Sansovino, from the original in the National Museum at Florence; and a figure of L'Arretino, from the original in the Uffizi Gallery at Florence. Theobald Chartran's portraits of Mrs. and Miss Roosevelt are exhibited temporarily in the loan collection, there to remain until the new wing of the White House shall be completed.

✱ The committee on press and publicity of the Lewis and Clark Centennial Exposition, which will be held at Portland, Oregon, in 1905, has offered a cash prize of two hundred and fifty dollars for the



STUDY

By Albert Bartholomé

judges to agree upon the most meritorious design. All unsuccessful designs will become the absolute property of the exposition company.

♣ For eighteen months work has been going on in Grant Park, Chicago, on a structure of masonry two hundred and eight feet long and fifty-eight feet wide, which is now nearing completion. It is to be known as the "Great Hall of Statuary" of the Art Institute. The new Hall of Statuary has been built in a walled inclosure formed by the main body of the Art Institute and the two wings. Screened by the U-shaped courtyard thus formed, the

best design in colors, symbolic of the Lewis and Clark exploring expedition of 1804-06, the settlement of the western part of the United States by Americans, the development of trade in the Pacific Ocean, and the reawakening of Asia. The competition will close March 1, 1903. Designs must be submitted before that date and should be addressed to I. N. Fleischner, chairman of the committee on press and publicity of the Lewis and Clark Centennial Exposition, Portland, Oregon. The prize will be awarded as soon after that date as it will be possible for the



FOUNTAIN OF LOVE

By E. Derré

new building has grown. It is to be ready for occupancy in November, and the annual chrysanthemum show will mark the formal opening of the structure. Many of the pieces of statuary and replicas to be placed in the new structure were seen at the World's Fair, but have been stored away out of sight ever since. Some of them were presented to the Art Institute by the French government after the exhibition.

✱ The competition for an emblem for the Louisiana Purchase Exposition, in which designers throughout the world are participating, will be decided November 17th. At ten o'clock on that day the jury of award will meet at 424 West Fifty-second Street, New York City, where the competitive designs have been accumulating since November 1st. The jury of award is made up of the following: Frederick Dielman, president of the National Academy of Design; John La Farge, president of the Society of American Artists; J. Q. A. Ward, president of the National Sculpture Society; Lorado Taft, president of the Society of Western Artists; Charles F. McKim, president of the American Institute of Architects; Wilson[®] Eyre, president of the Philadelphia Chapter of the Ameri-



CERAMIC PANEL
At Turin Exposition

can Institute of Architects; Professor Alcee Fortier, president of the Louisiana Historical Society. Some time next December an exhibition of a selected number of the designs submitted will be held in New York under the auspices of the National Arts Club, in its galleries at No. 37 West Thirty-fourth Street, New York City. The



DECORATIVE VASE
By M. Borsdorf

exhibition will be in charge of the art committee of the club, composed of Charles Rollinson Lamb, chairman, J. Q. A. Ward, John W. Alexander, John La Farge, Rhoda Holmes Nicholls, and Charles De Kay. The designs will also be taken to St. Louis for exhibition in the galleries of the Museum of Fine Arts, and it is not improbable that under proper arrangements they may be exhibited in other cities. Professor Halsey C. Ives, director of the St. Louis Museum of Fine Arts and chief of the art department of the Louisiana Purchase Exposition, suggested the competition and perfected its details. It has been in progress since last May, at which time the conditions of the competition and the personnel of the jury were made public by the exposition. A condition of the contest was that designs be entered anonymously, marked only by a device which should refer to a sealed envelope sent to the secretary of the exposition in St. Louis. The sealed envelopes have been accumulating in St. Louis for some time.

✿ The director of the Pennsylvania Museum of Industrial Art, Memorial Hall, Fairmount Park, Philadelphia,

has made a suggestion which might advantageously be adopted by other similar institutions. In view of the fact that this museum is entirely free both on week-days and Sundays to all who may desire to visit it, he proposes placing glass receptacles in inconspicuous but convenient positions, with the request that each visitor before leaving will drop a small coin therein to be used for the purchase of other exhibits. From January to June, 1902, no less than 190,288 persons visited the museum, and if each had contributed no more than five cents a fund amounting to over nine and a half thousand dollars would

now be available for the purchase of additional objects. The museum contains a splendid collection of American pottery and porcelains, besides other comprehensive collections of art objects representing the progress of various countries in the industrial arts in both ancient and modern times, which are well worth seeing, and it would seem that there must be few who would not be glad to aid its growth, and take, if by so trivial an amount, a share in its progress and further development.

✿ Five years ago the Duluth Art Club was organized. It has been conducted under difficulties ever since its organization. Local public spirit took little note of its work or aims. Its exhibits were made possible only by the courtesy of some business man or merchant, and the expenses incident to them were a big drain on the club's funds. While the public library was being planned, some one had an inspiration, and suggested an art room for the library. The library now owns two canvases of great merit. One is the gift of a public-spirited citizen; the other, by David Erickson, through the contributions of friends, has found a resting-place on the library walls. Steps are being taken to raise funds for the purchase of others. The Duluth Art Club is mainly responsible for this condition of things, and to the club's members the city of Duluth is indebted for what is visible of the fruits of their efforts and what is made possible in the future by their enterprise and pluck.

✿ The legislature of Massachusetts has appropriated twenty-five thousand dollars toward the erection of a monument to the Pilgrim Fathers at Provincetown, Cape Cod, provided an equal amount be contributed within the next three years. Nearly a fifth of this sum has already been raised by the people of Cape Cod.



ART GLASS WORK
By Hans Christianson